WAMH/WAMF Records DJ Manual c. 1982

Box: 1 Folder: 26

WAMH RADIO
DISC JOCKEY'S
MANUAL (9)

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underwriter announcements
sections w/ titles

Post instructions around MCR

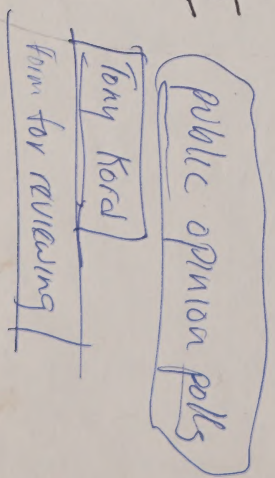
how to take meter readings
do EBS test
calibrate
~~put charts by remote controls?~~

sportscasters repeat often "WAMH in Amherst"
keep licenses in station

missing page 19

take blank diskettes to school
need: another mike & stand in MCR
rearrange MCR?
3M tape around edges of albums

section on turning on & off transmitter, raising & lowering power
how to calibrate
how to play Reel-to-Reel



expire on the sixteenth class day of the following spring semester.

d) It is the responsibility of the Staff Representatives to inform the staff of Executive Board discussion and policy decisions as they occur.

4.0 Removal from Office

4.1 Members are suspended or removed from office after a hearing by the executive board and the vote of at least two-thirds of the executive board.

5.0 Adoption of this Constitution

5.1 This constitution shall be adopted by a simple majority of those currently serving on the executive board.

6.0 Amendment and Abolition of this Constitution

6.1 This constitution shall be amended or abolished by the vote of at least two-thirds of the total executive board.

-DLS

b) Together with the Chief Operator, he is the chief liason with the licensed operators; as such, he is responsible for their recruitment and discipline. The two are also responsible for training new members in use of equipment, instruction for FCC license acquisition, and compliance with FCC logs. They are also responsible for establishing guidelines for permissible on-the-air conduct, and may dismiss disc jockeys for reasons of incompetence or negligence, such dismissals subject to challenge by the executive board.

3.5 Any and all disputes among the Program Director, the News Director, the Chief Operator, and the Special Programming Director shall be settled by the executive board.

3.6 a) Staff representatives shall be nominated and elected annually by the station staff. For the purposes of this election, the staff shall consist of the disc jockeys and substitutes, designated by the Program Director and the Chief Announcer and the members of the business, music, news, engineering, special productions and sports staffs, designated by the directors of those departments, subject to the review of the majority of the Executive Board, but shall not include the members of the Executive Board. Election procedure shall be established, and results certified by the executive board. Each staff representative shall have one vote on the Executive Board.

b) Opening of the election for staff representatives will be announced at the first staff meeting of the second semester. The election will be held by secret ballot within one week of this initial announcement.

c) The staff representatives will take office on the sixteenth class day of the spring semester. Their terms will

by the General Manager.

3.0 The Offices

3.1 Any and all decisions regarding the general or long-term maintenance of WAMH shall be made by a simple majority vote of the executive board, with the exception of the removal of an executive board or staff member from the station. Decisions regarding the individual departments are normally to be made by the relevant department heads; however, any decision made by any member of the executive board is subject to challenge by any other member of the executive board, and may be subsequently vetoed by that board.

3.2 The General Manager is responsible for the following functions:

a) He is the titular head of the station; as such, he represents the station to Amherst College and The World.

b) He is responsible for the calling and governance of executive board meetings; he shall also record the minutes of these meetings.

c) He is responsible for the recruitment of executive board members.

d) He is responsible for the filing and inventory of all contracts made by WAMH.

3.3 The ~~Treasurer~~ Business Manager is responsible for the fiscal operations of WAMH. He shall represent the station to the Student Allocations Committee, and he shall formulate a budget to be approved by the executive board.

3.4 The Program Director has the following responsibilities:

a) He shall be responsible for the formulation and the maintenance of the broadcast schedule;

[Publicity - Promotion Director]

Thanksgiving break and before the end of classes. All presently serving officers are eligible to vote, but present members of the E-Board are not allowed to vote in elections in which they are candidates. The candidate, for positions contested and uncontested, receiving a simple majority of the votes of the entire Executive Board less those disqualified from voting, shall be elected. All balloting shall be secret. The following is the order for elections to the Executive Board: General Manager, Program Director, Chief Announcer, Music Director, News Director, Sports Director, ~~Special Programs~~ PRODUCTION Director, Business Manager, and Chief Engineer. This order holds for contested elections only; all uncontested elections will be decided afterward. All unsuccessful candidates are eligible for as yet unfilled positions. In the event that there are more than two contestants for a position and none receives a majority of votes , then a run-off election shall be held between the two leading candidates. In case of a tie the GM shall not vote in the ensuing run-off.

2.7 The votes of all officers are equal. With the exception of elections, in votes requiring a simple majority, the General Manager shall vote only in the case of a tie. He shall have a single vote in issues requiring a two-thirds majority to pass. Votes are binding only when there is a quorum of those present; a quorum is defined as a majority of the total membership of the executive board. If an issue is brought up before three successive executive board meetings, and there is not a quorum at any of the meetings, then the executive board may vote without quorum.

2.8 The executive board shall meet at least once weekly during the school year; extra meetings shall be called and publicized

may be restricted from the usage of the stations other facilities, such restrictions to be defined by the executive board.

2.3 The executive board shall be composed of the following positions:

1 ~~a)~~ General Manager

2 ~~b)~~ Program Director

5 ~~c)~~ Chief ~~Operator~~ Announcer

3 ~~d)~~ Music Director ~~x2~~

3½ ~~e)~~ News Director → Publicity - Promotion Director

8 ~~f)~~ Sports Director

4 ~~g)~~ ~~Special Programming Director~~ ~~Promotion - Publicity Director~~ PRODUCTION DIRECTOR

6 ~~h)~~ Business Manager

[i) Chief Engineer] 9 - P.S.A. T2AR

10 j) ~~3~~ Staff Representatives

[k) ~~Third World Coordinator~~ MMP] → add entire section on M.M.P.

Only one person can fill each position. The E-Board must make every effort to find qualified candidates to fill vacant positions. The General Manager may appoint a person to fill such positions in an acting, non-voting capacity. All vacancies will be filled by the E-Board using the standard election procedure.

2.4 Although all executive board meetings are open to all staff members, and the advice and counsel of staff members is to be encouraged and solicited, any and all decisions regarding the maintenance and governance of the station shall derive exclusively from the executive board.

2.5 Each member of the executive board shall have a term of office from January 1 to December 31.

2.6 The executive board officers of one year shall elect the executive board of the following year in the period after

HERE IS A COPY OF THE STATION CONSTITUTION: REMEMBER THERE ARE WEEKLY EXECUTIVE BOARD MEETINGS WHICH YOU ARE ENCOURAGED TO ATTEND.

WAMH Constitution

1.0 Statement of Purpose

1.1 WAMH is operated solely by members of the student bodies of Amherst College and the surrounding four colleges, and persons living in the Pioneer Valley area.

1.2 WAMH exists primarily to serve the Amherst College student body and the remainder of the five-college area

a) as a non-commercial radio station providing entertainment and information to its listeners; and

b) as a forum for interested parties wishing to express points of view in an intelligent and informed manner; and

c) as a means of learning and instructing for both its operators and its listeners.

1.3 WAMH is ultimately responsible to the Amherst College student body, which funds and supports it, and to the Trustees of Amherst College, who hold its license.

2.0 The Composition of the Institution

2.1 WAMH shall be composed of two elements, its staff and its executive board.

2.2 Its staff shall be drawn from Amherst College and the surrounding colleges and towns. Although membership in WAMH shall be offered to anyone, only individuals who have a current FCC commercial license and have passed all parts of the WAMH license exam may operate the station's controls and sign its logs. Staff and, in rare cases, executive board members

At this time they can request to see:

program, operating, and maintainance logs,
equipment performance measurements,
antenna & common pt. (not applicable to us) measurements,
field intensity measurements (also NA),
A copy of the license of the operator on duty.
(YOU MUST KEEP YOUR LICENSE AT THE STATION)

All log corrections must be made in pen as follows:

cross out with a single line the error-write the correct entry in next to it--initial and date the correction.

H- I put this elsewhere

Some general FCC Rules & Regulations

Rebroadcasting is the retransmission of any program received from another station. It may not be done without the expressed written consent of the source station.

We are a non-commercial station. No advertising is allowed on the air. Advertising includes all of the following:

1) Announcing where tickets may be purchased for an event.
2) Announcing ticket prices.
3) Adding on to a PSA or underwriter's announcement about an exhibit of some kind "I have seen the work and its super--perhaps you'll want to buy some!".
4) Anything suggestive of us endorsing a product.

IT DOES NOT MATTER WHETHER OR NOT WE ARE GETTING COMPENSATED--ALL OF THE ABOVE THINGS ARE CONSIDERED ADS.

Another important thing: You may not send messages over broadcast radio. This means you can't:

1) Say that Bill just called up and he wants to tell everyone that he has some kittens to give away at cost. (~~Of course~~ A kitten giveaway by a non-profit organization might ~~would~~ be o.k.--It should however be presented in that form and cleared with the PSA director first)

2) Say "Hey it's 2 am and no one has showed up, so if any of you WAMH dj's listening out there want to do a show, give me a call." That's a no no! How unprofessional can you get! Call the missing dj and then, if necessary, the Program Director or another E-board member

One must also not attempt to create a situation in which the audience thinks that something is live when it is in fact on tape. Do not tell your audience that something is live if it isn't.

Radio stations may not mention lotteries. A lottery by definition is a contest in which you have to purchase something to be eligible.

If you ever broadcast a telephone conversation, you must notify all parties that you wish to do so before you put them on the air. The one exception to this rule is for talk shows where it is evident than anyone calling in wants to be on the air.

The FCC has the right to visit the station during normal business hours.

prevent similar occurrences in the future. If the failure was of a technical nature, a description of the failure, and a list of steps taken (including manufacturer's names of products ordered) to remedy the situation should be sent.

PENALTIES: Any person who willfully and knowingly violates the Communications Act of 1934 (Where some of these rules come from) shall, upon conviction, be punished if there is no penalty specified in the Act, by a fine not less than 10,000 dollars, or by imprisonment for a term not to exceed one year, or both. If this is a second offense the person may be given an additional year in the slammer.

Any person who willfully and knowingly violates a rule regulation, or restriction made by the FCC shall, in addition to any other penalties provided by law, be punished, upon conviction, by a fine of not more than 500 dollars for each day during which such an offense took place.

station must be taken off the air immediately.

2) An operator may be on duty at the control point (Pratt Studio) instead of the transmitting facility (Mt. Lincoln) provided that:

a) The transmitter is securely isolated from unauthorized persons.

b) The emissions of the transmitter are constantly monitored by remote control metering devices.

c) The station can be immediately removed from the air from the control point if technical difficulties occur.

Operator Responsibilities: An operator is responsible for the proper operation of the transmitter (to the extent described above), the keeping of legal logs, and the observance of FCC laws. While on duty the operator assumes full responsibility for the station. No operator may damage or allow to be damaged any station property. An operator may not transmit false, deceptive, unidentified, or superfluous communications or signals. An operator may allow another individual to perform equipment adjustments that involve special skills, but that operator remains responsible for these adjustments. (At WAMH you should not become handyman on the spot. Our equipment is complicated and sensitive; notify an E-Board member or preferably, the Chief Engineer--DO NOT FIX THINGS YOURSELF).

Suspension of License: The FCC has the power to suspend an operator's license and may do so if any of the above rules are violated. If an operator has obtained her/his license fraudulently or assisted someone in obtaining a fraudulent license, both licenses shall be revoked. If an operator is notified by the FCC that he/she has violated a rule or regulation, that operator must respond in writing within 10 days to the FCC office originating the complaint. The reply should include: The details of the incident, as well as a description of the steps that have been taken to

BASIC FCC LAW

Licenses: The FCC offers two kinds of commercial licenses, the RP (restricted Radiotelephone Permit), and the 1st-2nd-3rd Class series. Any of these will suffice for legal operation of WAMH. The RP is the easiest to obtain; ~~there is no~~ WAMH administers the exam, and one simply must send in form 753 to the FCC in Gettysburg. If you have friends who would like to get on the air send them to ~~us~~ the E-board. ~~We have extra forms in the office of the station~~. Licenses are issued to U.S. nationals and in the case of the RP are good for life (the others expire after five years). An operator's original license must be posted while he/she is on duty. If the operator works at two stations a duplicate license must be obtained from the FCC. If a license is lost the FCC must be notified immediately in writing, and if a replacement is desired, an application may be filed provided that a 'reasonable search' for the original has taken place.

Operator: An individual holding any commercial license may operate any standard FM station and any AM station that does not have a complicated directional antenna system. The operator with a 3rd class license or RP may do the following:

1) Turn the station on and off

2) Keeping the power output between 90 & 105% ~~by making adjustments in plate voltage. adjusting "percent power"~~

3) Make changes in the modulation levels (i.e. turn up or down a POT.)

4) ~~Make changes in operating power specified in the license. (This applies only to stations that operate at lower power at night)~~

Other rules that must be followed are:

1) Whenever the transmitting system is observed to be beyond the legal limits or is inconsistent with the rules of the station authorization an attempt must be made to correct it. If this effort fails and there is no 2nd or 1st class license holder around, the

MORE RULES (Blah!)

Now here are a few more rules, all based on common sense:

1) Avoid obscenity on the air at all costs - it sounds horrible! You may never speak obscenity. You may legally play songs with ~~in~~ obscene lyrics, as long as you don't advertise the fact.

2) If a fire alarm goes off during your show, try to play a long song, but in all instances evacuate the building! If there is some dead air, just get on and apologize. And don't miss this: smoke detectors have been installed in almost all rooms in the studio. If one of them goes off during your show, you owe the college $100. This generally means:

NO SMOKING!

So much for logs; they're not the only thing you need to worry about, though they're probably the most important. Here we consider the two sets of rules which you must follow: FCC and WAMH. These rules are unbreakable; either you follow them to the letter, or you lose your show. For that reason, we'll just list them.

FCC rules are rather simple, and most of them have been covered in the logging section.

1) Keep complete and precisely accurate logs, in pen. Follow the instructions and rules in the previous section like the Bible, particularly with respect to logging station identifications, public service announcements, and meter readings.

2) Within five minutes on either side of every hour, and as close to the hour as your music allows, WAMH must announce its call letters and location. The only legal forms for doing this are "WAMH- Amherst" or "WAMH in Amherst." Either say them, or play a cartridge tape (cart) containing the phrase.

3) Air all your scheduled public service announcements and station promos (x-plugs) as close as possible to the scheduled times.

4) Take and log meter readings on the hour.

5) Change (raise or lower) power if the station is ever operating below 90% or above 105% power, as determined by your hourly meter readings.

6) Air Emergencey Broadcast System tests as soon as possible after you receive them. Follow the instructions in the air studio or in this manual precisely.

7) Avoid obcenity on the air at all costs, personally spoken obscenity that is. You may quite legally play records with

obscene lyrics, as long as you don't advertise the fact.

WAMH rules are also pretty simple:

1) Follow FCC rules.

2) Intoxicants of any sort, chemical or narcotic or alcoholic or anything else, are not permitted in the air studio, and jocks may be removed for performing in an intoxicated state if it negatively affects the air sound.

3) Under absolutely no circumstances do "friends" do any portion of your show. Such friends, while they may of course watch and chat, should have no hand in playing records, speaking, or touching any equipment. If you have freinds interested in doing shows, they without exception should be sent through established Executive Board channels.

4) WAMH exists to serve the public interest, exclusively, and that public interest extends far beyond the borders of the Amherst College cmapus. 150 watts of effective radiated power send your show at least 30 miles in any direction. That means that your show should orient itself to those thousands upon thousands of people who don't live in your dorm/house, rather than to your friends. In short, no messages to the guys back at the Phi, no announcements of parties and no dedications!

5) Probably the most important rules here, buried to make sure you catch it, is your absolute obligation to do your show or to find a trained/approved substitute. If you can't find a sub after trying the entire substitute list, posted in the air studio, call the Program Director at least 24 hours before the show. Failure to do a show without notifying the PD, or the use of unapproved substitutes is punishable by immediate

suspension.

6) Under no circumstances do any WAMH records leave the premises without the permission of the Music Director. You are of course free to bring and play your own records, but removal of station records, even for "just a few minutes" is the equivalent of theft. Violators are subject to prosecution.

7) The back door to the station is kept locked at all times. Never leave it unlocked or propped open. This protects albums & equipment & keeps it quiet upstairs.

8) Do not create public service announcements on the spot or accept them over the phone. All PSAs come from the cart rack or the box of index cards; nowhere else. Tell persistent callers to mail them in. Air legitimate-sounding lost dog announcements once, but nothing else. As always, do not ever hesitate to call the PSA Czar or Program Director in case of questions or doubts. And never announce ticket prices or locations on the air, even if they're written down somewhere. It's totally illegal.

9) When technical things go wrong, call the Chief Engineer or General Manager immediately and without hesitation or fear of reprisal. WAMH is expensive & delicate, and only our Engineer fully understands it. "Things go wrong" is defined to mean equipment foul-ups, strange meter readings, questionable lights, jammed or non-starting machines, and the like. Calling the Engineer is mandatory, because if things go wrong and he doesn't find out, you're held responsible. If you can't contact him, call down the list of E-Board members.

Record cued in case

If there is no intro cart, the procedure is the same. Go directly from your record or your voice into the remote, bringing the pot up 3 seconds early. It is imperative that the net pot be brought up on time. If you have planned wrong and music or intro cart is still playing at scheduled game time, fade it out and bring up the pot on time.

As soon as the game is on do the following:

1. Go to the transmitter controls and put the station in mono. See the section on MCR equipment for instructions.*

2. Listen carefully and see if you can improve the sound quality by adjusting the equalizer.

3. Watch the board levels carefully and adjust to avoid distortion while maintaining maximum volume. Continue to do meter readings, logging them along with all legal IDs you or sportscasters do. As always, there must be a SID w/in 5 minutes of the hour, preferably more,

4. If something is wrong, call the remote. Use the office phone to call the number the sportscasters have provided; be sure to log the call in the log book by the office phone. If you can not resolve the problem that way, call the Chief Engineer, the Sports Director, or any E-board member.

Be listening at the end of every period to determine if they are going to send the intermission back to the studios. If they do, start a record and lower their pot (net) into cue immediately and listen for a new count. Depending on the nature of the intro cart determine whether it should be played again when the remote resumes. Stay in mono during intermission, but remember to put the station back into stereo at the end of the remote broadcast.

*Instructions for putting the station into mono are posted by the remote control unit in MCR.

FOOTBALL BROADCASTS Do SID's on hour)

(See the charts by the remote controls.)

Finally, the situation may arise in which you are forced to improvise program logs, which, if you understand what each column means, shouldn't pose any problems. Say, for example, a football game is broadcast during some of your airshift. You need only write two lines of log notation to satisfy WAMH and the FCC. When the sportscast begins and normal music programming is interrupted, note the fact at the nearest blank line in the logs, as follows: write nothing in "SID," unless you or the sportscaster does a station identification; under SRCE, write "L" for local, since the broadcast is a WAMH production; under TYPE, write "S," which stands for sports; write nothing at PROG SCHED, but under PROG AIRED write the exact time the remote announcer/sportscaster begins talking on the air; and lastly, under PROGRAM NAME, write (for example) "FOOTBALL--AMHERST vs. WILLIAMS." Then when the game is over, make another log entry: ~~no SID~~; SRCE=L; TYPE=~~L~~E; ~~PROG SCHED blank~~; PROG AIRED =time sportscast ends; PROGRAM NAME=(for example) "~~A~~Halftime ~~fternoon~~ Music ~~I~~Postgame" (~~depending on the time of day~~). In other words, in any case where something is aired which isn't in the logs (e.g. sports, extra PSAs, or live remotes--speeches, concerts, news reports), log the program using what you know from here. The information contained in this manual should be sufficient, but in case of serious doubt, keep track of the information without logging it, and get in touch with the Chief Operator or Program Director. Just remember that you must be complete, because the log is the only record of what WAMH airs. Be responsible - these are FCC logs

ABBREVIATION KEY

. complete key to all abbreviations used in FCC logs at WAMH

ED	Educational
EDST	Eastern Daylight Savings Time
EN	Entertainment
EST	Eastern Standard Time
L	Local
N	News
PA	Public Affairs
PROG.	Program
PS	Public Service
PSA	Public Service Announcement
R	Recorded
SI	Station Identification
SP	Sports
T	Transcribed

F.C.C. LOGS

Most radio stations are required by the F.C.C. to maintain complete logs of programs, maintenance, and transmitter use at the station. WAMH must submit its logs to the FCC when license renewal is requested or to inspectors on demand. FCC logs are legal documents distinct from ole Miss kept by the station. It is sometimes possible to get away with sloppy logging at a radio station, and it has been done at WAMH in the past. It has always been tempting to crack down by having all DJs and techs return to the station at an additional time to rewrite their incorrect logs. This will be done at WAMH only if incorrect logging persists.

I. PROGRAM LOGGING

The program log must have many items, so that a complete account of the programs on the air at WAMH is made. The top of all program logs has identification of the station, place, frequency, and date. The body of the log gives the time each program or announcement begins, its source, its type, and its name; and the time of every station identification that is required (normally two per hour). Logs are organized into columns:

1. SI. In this column must be written the time of every station identification. Optional SIs may also be listed here if they are made. Note that the letters SI at the top of this column indicate the type, name, etc. without spelling them out, because we can use the abbreviation SI for whatever we want to, as long as all abbreviations are explained in an abbreviation key accompanying the logs. Therefore, normal SIs do not require anything at all to be written in any other column except the SI.

2. PROG. BEGIN. In this column must be written the time at which every program begins. The only other thing of any kind that may ever occur in this column is the meridian: "AM" or "PM". Every individual entry in this column must match with exactly one entry in each of the following columns: source, type, and program name. Thus these four pieces of required information must all be included as a single unit for each program, in line across that section of the page.

3. SOURCE/TYPE. The source of each program and the type of each program must be included in the program log, one of each to match each entry in the program begin and program name columns. There are three possible sources at WAMH: T, R, and L. REC is not a source. (In fact, despite almost universal usage in the past, it isn't anything.) T means "transcribed." A program is transcribed only if it is, in its entirety, a program produced (made) elsewhere than at WAMH. Examples are live network shows patched into our transmitter via our board after having been assembled through a board elsewhere, public service announcements copied onto a cart with nothing added or changed from a tape our record made elsewhere, a DJ show on disc that contains the DJ commentary, the music, and everything else in one piece. There are many other possibilities. The only thing that can be added to a program so that it can still be logged as "T" is a station identification of WAMH at a required time that has no other extraneous talking or other material interrupting the transcribed program. (SIs are also required in a "T" program when (and if) the program contains the station identification of another radio station.) R means "recorded." A program is recorded only if it is assembled from recorded and/or mixed live and recorded material at WAMH. Examples: a program consisting entirely of three Cream songs from various albums, or such a program with the DJ talking, or a talk show with music interludes or pre-recorded illustrations of a point. There are more possibilities

L means "local." Local is the opposite of transcribed, and should be used if T and P do not apply to the program: i.e., when the program was made at WAMH and not consisting of or assembled from pre-recorded material. Examples are guitar played on mike in the next studio, pure talk, or the Midnight Sports; and there are of course others. -- There are seven possible types at WAMH: PS, PA, EN, ED, SI, SP, N. PS means "public service." PSA is not a type. This includes programs that are strictly in the public service and will usually mean only announcements made by WAMH in fulfilment of its obligation to inform the public. PA means "public affairs." This means programs about issues, controversial or otherwise but usually controversial, that are of concern to the public. A guideline for differentiating PA from PS is that PS may be considered as mention or promotion of an event, while PA is a show that is such an event. EN means "entertainment." A program is entertainment if its purpose is primarily to provide a source of interest for those with leisure time. EN programs may also, of course, have an educational theme, or attempt to broaden people's musical taste, or otherwise be constructive. ED means "educational." A program is to be logged ED only if its primary purpose is the education of the public in the narrow sense: i.e., do not log a program as educational if it can correctly be put in any other type. SI means "station identification." ID does not exist as an abbreviation anywhere in any WAMH log. A program is of type SI only if its primary purpose is the identification of WAMH. Normally the only programs logged SI are the sign-on and sign-off. SP means "sports." A program should be logged SP if it is about sports techniques, news, or opinion. N means "news." Programs consisting of news and commentary in the traditional sense should be logged N, even if they include some news about sports as a part of the whole that cannot easily be considered a distinct part to be logged SP. ***** The source and type both go in the source/type column, and must always be separated by a slant.

4. PROGRAM NAME. In this column must be written the program name. It is *****(this blank line is just to say Hi. log guide authors are human) desirable for all programs to have a name, preferably sufficiently related to the content so that staff can tell which show it was. Music shows that do not have a name may be logged as Music (DJ's name). A succinct title is best, since description of the show is entirely unnecessary and the show could be named "weekly #39," as far as legal requirements are concerned, as long as that constitutes positive identification of the show. There are some special cases. One is public service announcements, or PSAs. The abbreviation PSA may only be used in a log in the program name column, and then only when part of a complete entry with these parts: an asterisk, the letters PSA, a colon, the sponsor's name in parentheses, and a colon plus the number of seconds duration of the announcement in parentheses. The asterisk is to indicate that the program is an announcement, that is, it is an interruption of a program that need not be re-logged when it resumes, or an interlude between two programs. The name of the program is Public Service Announcement plus the sponsor's name as a modification so that the various PSAs can be told apart on the log. The sponsor's name must be the organization for whose benefit the PSA is aired. PSAs from the PSA notebook and from carts will hopefully be labelled with correct source, type, and sponsor. Always look for it. The definition of an announcement by the FCC includes the provision that announcements are less than sixty seconds in duration. Log different PSAs separately even if the sponsors are the same, if that is necessary to avoid durations over 60 seconds. We will try to avoid making available any PSA over 60, so that if you need to calculate the duration and it seems long, any "(60)" is another special case is the sign-on or sign-off. You may call them as such, or as "Standard Sign-On" if you read the standard WAMH version word-for-word.

5. the schedule columns. SI SCHED and PROG. SCHED are columns that should never be used by a human being for any information required by the FCC. It is provided by the computer so that the daily broadcast schedule is right at hand, when the computer is instructed to do so.

II. MAINTENANCE LOGS

Maintenance logs are the sole responsibility of the Chief Engineer and his appropriately licensed staff and are not kept on computerized log sheets or made available in the MCR.

III. TRANSMITTER LOGS

The transmitter log must include several items so that a complete account of the transmitter use at WAMH is made. The top of all transmitter logs has identification of the station, place, frequency, and date. The body of the log gives the time at which the transmitter is turned on or off, the times at which the transmitter begins to broadcast a program or ceases broadcasting a program, periodic readings of the transmitter power as required by the FCC, and comments about the broadcasts relevant to the FCC. The transmitter log includes also the name of each person who holds responsibility for the transmitter operation at all times while in use.

1. OPERATOR (ON + OFF). In this column belong all entries regarding the name of the single FCC-licensed individual who is officially on duty. When signing on, he must write: ((signature))on duty at _:__. The signature must be the same as that on his FCC license, which must be attached to the wall of the MCR. The sign-off is a parallel situation. Each signing-off must be immediately be followed in this column by the next person's signing-on, complete with the same time given as in the preceding signing-off. Thus there may never be a lapse of time when no one is signed on.

2. TIME, VOLTS, AMPS. In these columns are listed the periodic readings of transmitter potential and current. They are not required of ten-watt noncommercial educational FM radio stations by the FCC.

3. COMMENTS. In this column are listed the times at which the carrier to the transmitter is turned on and off, at which the program begins and ends, and at which miscellaneous pertinent incidents occur. The only correct way to log the turning on of the transmitter is: carrier on at _:__. The only correct way to log the start of programming is: program on at _:__. Obviously, the program cannot go on while the carrier is going on. Also obvious is that since the first program must be a sign-on, the Program Begin column entry in the program log must match the time of Program On in the transmitter log. A parallel method of logging is the case for sign-offs. Note also that the carrier cannot be turned on or off at any time when no one is signed on in the Operator column, since at such times the transmitter must remain off. Remember that if the last program is a sign-off, Program Off in the transmitter log must be entered one minute later, followed by Carrier Off, before the Operator Off may be logged.

GENERAL NOTES

Remember that the top of all logs must contain all information required by the FCC: call letters, frequency, channel, address, Log No., Date, and time zone. When the computer is called upon to print out all programs in the program log according to the dailysschedule, this is already complete. Otherwise, fill in the correct corredt date, then the log number within that date (in both cases crossing out the single digit remaining in those blank spaces because of the computer), and finally the time zone: EST is Eastern Standard Time (winter), EDST is Eastern Daylight Savings Time (summer).

Remember to co-ordinate the transmitter log with the program log, since they are printed on two halves of the same page. Remember to put "AM" or "PM" with the first time listed in these columns: SI, PROG. BEGIN, OPERATOR, and COMMENTS, and whenever it changes within a column.

b. listening on cue--you hear "10 minute mark time now." Your clock says 8:46:51, and from this you calculate that the game will start at 8:56:51. You hear "9 minutes mark time now"at 8:47:51, so all is ok.

c. Let's say that it is a basketball game and that there is an intro cart that lasts 42 seconds. You use your best Amherst College math and determine that you must start the cart at 8:56:09.

d. You proceed to listen to confirm that the other time signals coincide with the previous times. The remote person will count down in fifteen second intervals from three minutes to fifteen seconds. At this point they will shut up.

e. During this count down you should do the following:

1. About 4 minutes before game time go on mic, explaining what will be happening and go through the music you have played.

2. Depending on your expertise,you have two choices. First, you can go to a record of the proper length, or slightly shorter than the time required to bring you up to game time. If the song ends too early you can go back on mic and kill the short period of time that you have left; otherwise, segue directly from the song to the intro cart or the remote. Second, if you prefer, you can put on a longer instrumental cut and fade it out when the cart or remote should start. Either way, at the appropriate time start the cart if there is one to be played. While it is playing listen to the remote on cue to make sure that all is well. ALWAYS KEEP AN EXTRA RECORD CUED IN CASE OF AN EMERGENCY. If all is proceeding on schedule bring the net (yellow) pot up to 4 or 5 about 3 seconds before game time. Remember, that's 4 or 5; the phone company lines are loud so if you bring it up to 12 or 13 you're going to have mega distortion.

Phone line to (Wesleyan) tested 10 AM Jan 4th all ok
signed Joe disc jockey

If a remote broadcast is to occur during your slot follow the following procedure:

1. Before the broadcast periodically announce the time and nature of the upcoming event over the air and also listen to net in cue. You should hear either silence or a tone. If you can hear another radio station or any other voices (except our sportscasters) this may be a sign of trouble --call the phone company--their number is located on the bulletin board in MCR.

2. About 10-15 minutes before the event is scheduled to start, the announcers or engineers at the remote should call to check the equipment. Listen carefully to them through cue as they check each microphone. Although cue normally sounds funny, try to ensure that all equipment is working properly, and make sure that you get a phone number at their location in case there is any trouble. (Incidentally, this is the only collect call that you should ever accept at the station.)

3.Continue to listen on net-cue (change one of the right hand pots to CT 2) for the count. Counts are given as follows:

"X minutes mark time now"...On the "now" look at the clock and get an exact time. Add to that X minutes and you have the official game time. Continue to listen on cue as much as possible, confirming the time remaining.

If there is an event introduction (typically a cart) to be played before switching to the remote, you must subtract the length of the intro from the starting time.

For example:

a. phone call from remote--check equipment--"We'll give you a 10 minute count in a couple of minutes."

HOW TO HANDLE REMOTE BROADCASTS

(This material should be read over now to get the feel of the process. Do not however, worry about knowing each step perfectly you can always refer to the copy of this manual in MCR.)

WAMH often broadcasts remote events (sports, concerts, etc.). These events are often carried to the station through special "radio loop" telephone lines. These lines are installed several days before the event and are checked by the telephone company to make sure that they are working. The phone company might call during your show to do this; please assist them by doing the following:

1. Take the yellow pot (normally CT2) and flip the CT 2/NET switch to net (if you are using CT 2 when the guy calls, or if it is not a convenient moment, ask him to wait). Put the pot into cue and turn cue volume to a comfortable level.

2. Go to the patch panel and check for the following connections:

a) single cord from either Telco or a source (Orr Rink, Alumni Gym) to either channel of equalizer in.

b) single cord from same channel of equalizer out into net.

c) make sure graphic equalizer (above patch panel) is on.

3. listen for test tone on cue when the phone man instructs you to.

4. if there are any problems attempt to notify an engineer or any other E-board member. If you can't do this, make sure you get all relevant information from the Telco man (including his name and phone number) and leave a note in the sports director's mail box in the front room of the office.

5. if all is okay, tape a note to one of the cables in the patch panel saying something like:

SOME RAMBLING NOTES ON CONTENT AND FLOW

Content and flow are probably the two most important factors in determining what a station "sounds" like. As ~~you~~ one scouts down the dial ~~in your car, a station with a trashy song you just pass by, no second chance unless you might be particularly desperate~~ on a car stereo, if a station doesn't attract him within five seconds, he'll move on. Music is a very high percentage of what is aired at WAMH and that is what people want to hear; consequently, it should be our primary concern.

People listen to music on the radio for a lot of different reasons: to hear what is new, to hear those classic oldies they never bought, to get a ~~little taste of a lot of different types of music, to hear what the heck the Grateful Dead are up to now~~ mix of different bands and different kinds of music, to hear if the Beach Boys are dead yet, to laugh at their friend when he/she goes live, to anesthetize themselves, or to cover up their lover's embarassing moans. And you are supposed to do all of that every set. Things other than your personal preferences and personal musical knowledge should dictate the things you play. Most people I know do not like to hear ~~Led Zeppelin~~ Black Flag at 8:00 AM. ~~Although if you take a minute to realize that they have recorded things besides "Whole Lotta Love," you'll see that even the Zep can fit in at 8:00AM. Be aware of what is going on outside MCR~~; Aim your show at your audience just because your girlfriend committed suicide and your parents cut you out of the will doesn't mean the whole world is ready for four hours of Jackson Browne.

Anyway, we're supposed to be serious here and at the risk of putting us all to sleep we'll give it a try. Take a look at

A few of the reasons WAMH plays new music are (1) our FCC license says we must be an alternative; (2) WHCN plays all the Who and Stones anyone could want; (3) the record companies like it and send us albums; and (4) there really is an audience for it!

the playlists of the people who were on before you so your show isn't a carbon copy of theirs. If people wanted to hear the same songs every four hours they would be listening to AM. You might learn something too--go ahead and ask them about the new stuff they played. Speaking of new stuff, ~~now is as good a time as any to discuss that~~. We have a "new music" requirement of 33%, and contrary to popular belief and malicious rumor, it will not kill you (it isn't even carcinogenic)--~~I knew I couldn't stay serious for long.~~). One-third new music is not asking the world of you, especially when there are 200+ albums to choose from. You don't have to know all the words to a song to air it either. ~~The~~ Many new albums have been reviewed so you can get an idea before you put it on the turntable. It is also good to ~~just~~ stop by the station and take a listen to some new stuff, ~~and I don't mean five minutes before your shift starts either~~. The emphasis list is also a good place to look for suggestions ~~as to new stuff~~. (Besides, then you can impress your friends and pick up girls/guys with your vast knowledge of albums which just came out yesterday.) ~~People want to hear new music and record companies like us when we play new releases so...~~Do it! It is ~~also~~ a nice feeling when you hear a big station playing the hell out of that cut you picked up on 8 months ago. To some degree, playing new music ~~is~~ can be a hit or miss thing, but you should take a listen for yourself while cueing it up. You should do that even with music you know; it will give you a better idea of how it is going to fit in, ~~(my memory certainly isn't what it used to be)~~. If it just won't go with what was before, don't play it. Set it aside--you will be able to get to it later. It is ~~always~~ often a good idea to listen to the beginning and the end of a song over the cue speaker

Sometimes a concept in the lyrics can be the thread. You might play a set of happy songs, sad songs, love songs, or hate songs or whatever. Or you might alternate happy and sad songs to create meaning. (Whatever, almost anything works.) Sometimes the unifying force can be the pace of the songs: a bunch of fast songs, alternating fast and slow songs, alternating between guitar & synth, etc.

Basically the best method is to go one song at a time.

*1 Usually, however, it's difficult to think beyond a few songs at a time. If one just tries to have the next 2 songs go with the present one and each other, he/she will be all right. And, once again, keep your audience in mind.

before cueing it up. ~~and to~~ Also, notice about how long it is so you won't be in B-studio or have it end completely cold when you aren't ready for it.

Endings and Beginnings are what make segues. There are no sure fire formulas for good segs. You can go from a hard ending to a hard beginning, soft to soft, hard to soft or vice versa. They all can work, but you and I both know that the Ramones into ~~Judy Collins just won't go (except her third album has... forget it)~~ Suzanne Vega is stretching it. You can actually follow anything with anything else if you know what you are doing, but some good segs are easier than other good segs. For really radical changes, ~~go 'live' in~~ to give a SID or X-plug in between. It will only take listeners a few seconds to forget the last song.

~~Sets should be~~ The goal is for each set to be coherent units of music. ~~I don't mean that~~ You don't want every song ~~should~~ to sound the same; ~~but~~ there ought to be some kind of logical progression. ~~Often, the most subtle aspects~~ Many will hold songs together and let you incorporate a wider range of music into the sets. By subtle aspects I mean something like a similar bass line or drum sound or particular little characteristic of a song. Don't get too subtle though, drug sets go right by most listeners unless they are paying close attention and most druggies can't (drug sets are passe anyway, so forget it.). Just try to keep in mind the last song and the next song and you'll be okay (we have to do precisely that for those of us ~~who have trouble remembering the past ten minutes~~). One way to improve your sets is the so called "wave theory". If you can start hard get soft and end up hard again, or vice versa, ~~Then~~ you have probably come closer to playing something for everyone. ~~That~~ This seems to work better than a whole set of hard

rock then a whole set of mellow female vocalists then a whole set of reggae...ad nauseum. ~~I find that~~ And if things are going together on a song to song level the whole show will begin to flow on a larger scale quite naturally. ~~If you~~ utilize the live breaks and IDs to your advantage ~~and~~ by starting a new set with something different. Then ~~it~~ this set can't sound exactly the same as the last ~~set~~ and your show will have some variation ~~and you'll force a bit of into your show~~, which almost always makes for better radio ~~(that isn't carcinogenic either)~~. New songs work quite well to start sets. If you introduce it, people will keep listening to check it out. ~~(they want to impress friends and pick up girls/guys too, you know). Also that way you can get a chance to listen closely to the new cut and follow it effectively~~. (Try not to rely on old classics too much; ~~Clapton's "Layla"~~ The Cars' "Best Friend's Girl" is a great song but how many times have you heard it? If you periodically look back over your playlist as a whole unit, you'll see if you've been playing the same thing all night and you can do something about it.)

A fifteen to twenty minute set is about as long as you ~~should~~ can go, ~~never more than 30 minutes~~. Twenty minutes can be really long if someone is waiting to find out what that first song was. Have something to say when you go 'live' and try to vary things. Somebody who says "And before that we heard..." ~~40~~ 20 times an hour tends to get boring. Read album covers ~~and~~ you'll have something to say and it will help involve the audience. Try to ~~lend validity to your claims that you are indeed a human being.~~ Know what you are talking about or at least sound like you do. Don't apologize for playing a ~~I can't stand listening to someone who sounds like he/she is apologizing for what was played~~ bad request. Don't read PSA's in monotone and word-by-word. And don't babble on and on so you sound like WAMH has hacker dj's. ~~or people who sound like they are just reading what somebody else stuck in front of them~~. Accessibility

of your show is quite important. Listeners should feel like you are a real person and that you are offering them a bit of music & info instead of ~~forcing~~ shoving your musical ~~tastes on them~~ and mood down their throats. Make it sound like you want ~~them~~ people to listen, and you're doing the show for them. If you ~~care about what you are doing~~ try to put yourself in their shoes, these things should come easily.

None of these ideas should be regarded as hard and fast rules (helpful hints for hipper radio isn't quite accurate either), but hopefully they can give you some ideas. One good way to get good at radio is to listen to radio. ~~Also, if you listen to most of someone else's show, remember, Other people's mistakes can be as informative as your own, and a hell of a lot funnier.~~ (especially a ~~non~~ less experienced dj's ~~public~~ show) you can review it for credit!

RECORDS--CARTS & TAPES:
WHERE TO FIND THEM--HOW TO HANDLE THEM--HOW TO USE THEM

There are thousands of records in the basement of Pratt Hall. Given the vast number of albums around, it is imperative that the motto "Make sure to file all your records accurately after your show" be closely heeded. If a record is misfiled, it's as good as gone and ultimately, the station as a whole suffers by certain individuals' carelessness.

Records are located in various parts of the station. The most important albums are either in MCR or in A studio (with the exception of ~~half~~ the jazz collection which is currently in B studio due to space limitations).

A record starts out in one of three sections on the New Shelf, ~~located to the right of the board~~ (see station map). The first section, found at the bottom far right two shelves of the "rock wall" (to the left) is "rock", including reggae, blues, country, and comedy albums, as well as main-stream rock, and New Wave albums. The next section contains "Black" music. i.e. disco, funk The third section contains "Jazz", which contains jazz lps as well as an occassional classical recording. These records are placed in their respective sections mainly according to where they will be placed permanently. Rock lps go into either the computer stack in MCR (white labels with identifying codes on them), into B studio (if they do not merit being computerized--they have no label or a crossed-out one), the country shelf (B studio), or theblues shelf (MCR--blue labels). If you can't find a record on the computer list, assume that it is in B studio. If you still can't find it, ask the Music Director. The "Black" section (green labels) is located behind the equipment consoles.

It is where all "Black" music can be found and contains all the records that started in the "Black" New Shelf, including disco 45's with pink and green labels. Again if you have problems locating records ask. Jazz records are filed in one of two places: all A-H records are in B studio (yellow and orange labels) and the remainder of the jazz records can be found in A studio (news room--orange labels). Finally, our wonderful classical collection may be found in B studio.

No matter where you get a record from, it is imperative that it is put back in strict alphabetical order (or numerical order for the computer stacks) to ensure that every one of us can have access to all the records at the station. A misfiled album is as good as lost AFTER.

YOUR SHOW ALL RECORDS MUST BE RETURNED TO THEIR PROPER LOCATION. Therefore, if all albums that are out aren't filed by the previous dj, you'll have to do it. So tell the dj to put them away! If they refuse, let the Program Director hear about it. As a disc jockey, you're directly responsible for the accurate refiling of records you use in your show. To recap:

Computer Stack--MCR--------Rock, reggae, new wave, etc.

No labels-------B Studio---Less popular albums in rock genres
-------B Studio---Classical Stuff

Blue Labels-----MCR--------Blues

Green Labels----MCR--------"Black" Music stored together (Soul, funk, rap, Motown, Disco, etc)
w/pink--------MCR--------Disco 45's

Orange Labels---A Studio---Jazz (I--Z)

Orange-Yellow---B Studio---Jazz (A--H)

This system of classification leaves certain albums stuck in-between categories. The method that is generally used is as follows: If a record is in a particular area of the new shelf there is a 95% chance that it will appear in the same area of the permanant stacks. If an artist has changed musical styles he/she will be placed with his/her previous records. Thus the Pointer Sisters new album is very popish and is in the mainstream section of the new shelf, but it will eventually end up in the "Black" music section with the other

CARING FOR THE ALBUM COLLECTION

Because of the enormous amount of our programming being musical, maintaining the album collection is more than essential to the continued good health of our sound. ~~Here are a few of the~~ How can you help? It's easy! Just do this:

1) Make sure you file all your albums in the correct place ~~after you~~ after you play it & before you leave. A misfiled album is as good as gone. A stolen or "borrowed" album is gone. ~~Be careful!~~ The next listener ~~Care for the albums~~ or dj who wants to hear it is going to burn. ~~Ergo, be careful!~~

AFTER your show all albums must be in their proper location. Therefore if all the albums that are out aren't filed by the previous dj, you'll have to do it. Ergo tell the jock to put them away. If they refuse, let the Program Director know about it.

Pointer Sisters records. Again, if your not sure where to find a specific record, ask!

2) Nothing is more frustrating than a skipping record in the middle of your incredibly tight show. ~~The way to avoid this problem is to make sure that everyone handles all~~ Therefore always handle all records at all times as if they were ~~their~~ your own. This means holding the records only by the edges or the center. NEVER TOUCH THE GROOVES. Never leaving records lying around; they belong on a turntable or in their jacket, NOWHERE ELSE. ~~Do not leave records on chairs (for your wasted friends to sit on), on a counter (to be used as an ashtray or a placemat), or naked in the record bins to grind against all the other records~~. Records should never be placed directly into the album jacket; always insert them in the inner sleeve (which is keep facing out so that it won't rip and so that you won't have to take it out every time). If a record is missing its inner sleeve, there should be spare ones by the clock. If not, make a note on the "Missing/Damaged Album" chart.

3) After putting a record on a turntable be sure to discwash it. This process reduces static and removes dust particles, improving the sound quality of the record (a dirty record is almost as bad as a skipping one), reducing the wear on the record, and reducing the possibility of skip. If the discwasher bottle has disappeared, or if you are unclear about proper discwashing technique, talk to an E-Board member, ~~or engineer or the~~ especially a Music Director.

4) If a record is missing or damaged write the required information on the "Missing/Damaged Record" clipboard which hangs happily above the record bins. This is the only way that the music department will know about it. ~~Don't get annoyed about your favorite old record that skips every week because you never notified the music department about the problem. Take the time to improve~~

~~the station sound-- use the Missing/Damaged Record chart~~. This clipboard may also be used to inform the Music Directors of all of those brilliant musical gems that ~~he~~ have ~~has~~ forgotten to acquire. Simply write down as much information as you can about the record. If you prefer you can contact ~~him~~ them directly about these matters.

5) When cueing up records spin both the platter and the record. Do not spin the record by itself. On a cued record the needle should be ~~Records should be cued~~ about a quarter ~~of a turn~~ turn before ~~from where~~ the first note ~~is~~. There are many techniques for segueing records, while there are no hard and fast rules certain techniques are more appropriate for creating certain affects. Some rule of thumb suggestions are:

1) Never let the board moniters drop below 20 dB during any segue. When it is dB's is usually right.
2) Always turn the POT of the record that has just finished down immediately. Otherwise, the next song on the album might come up.
3) Live music must be brought up slowly if you are starting in the middle of an applause intro. If you move the POT up quickly the record will whirr.
4) Typically a segue is performed by hitting the turntable start button, immediately turning the appropriate POT up to 12-14, and then turning the POT thas was on for the last record off.
5) There are many correct ways to do segues. The important thing to remember is that they should be tight (NO DEAD AIR), and that you should understand why you are using one technique instead of another. ~~The~~ These different techniques will be explained and illustrated when you are trained in the studio.
6) Always listen to the end of each song before you cue it up. THE KEY TO GOOD SEGUES IS KNOWING THE END OF ONE SONG AND THE BEGINNING OF THE OTHER. STARTING THE SECOND TURNTABLE SHOULD BE CALCULATED, NOT GUESSWORK.
7) Remember that people do not play their stereos as loud as we often play our air monitors. Just because you can hear the song fading out to its last note, do not assume that your audience can hear it. Set the air monitor volume so that 20 dB is barely audible. This should ensure that your segues will be tight.

REMEMBER-- ~~AT LEAST SEVENTY PERCENT OF THE TIME A RECORD IS ON~~ THE AIR. KEEPING OUR RECORDS IN GOOD CONDITION IS ESSENTIAL IF WE ARE TO SOUND LIKE ANYTHING BUT MERE AMATEURS.

MORE WORDS ABOUT CARTS AND TAPES

WAMH uses cartridge tapes (CARTS) to hold short pre-recorded announcements and songs which are not contained on albums. Carts create problems only when they are not used correctly. If you load a cart into the cart machine and the STOP light is not lit, the cart won't start when you push START. Make sure that you've inserted the cart fully into the machine and that the STOP button is lit. ~~A cart has three channels: two for music and one for control. On the control channel is an inaudible beep which automatically tells the cart when to reset.~~ After you play a cart, turn down the POT and allow it to play through until it stops itself. That way it will be cued up for the next person. If everyone does this there should be no problem. If you are the perfectionist/compulsive type, you can play the cart through with the volume down once to ensure that it will be cued up when you need it. When you start a cart make sure that the POT is up before you push the START button. Typical cart volumes require the POT be set between 10-12 o'clock. Once the cart is over it is suggested that you turn the volume down since there may be some noise on the "silent" part.

When using the reel to reel on the air (usually for news), be sure that it is threaded correctly. (For a more detailed discussion of this equipment see the special productions section of this manual) Make sure that the tape is taut before you start it and cue it up about two inches from the start to avoid wow. Make sure that the source switches are set to "source" and the "line output" knobs are balanced and turned up sufficiently.

To record on the reel-to-reel machine (for news, air-checks etc.), ~~patch from PGM OUT to TAPE # __ IN on the patch panel~~ (See section on patch panel). Put the source/tape switch to "source" and then activate all record switches and check levels. Make sure the recording unit is not POTTED up on the board or else feedback (screeching) will result. Just press PLAY (and RECORD with the TEAC unit) and label the tape when you're finished so that it won't be erased. Never erase labeled tape without the labeler's permission.

SOME SUGGESTIONS ON MIKE TECHNIQUE

(Pay particular attention to the bottom of page 39) close studio door to prevent feedback

pot 1 3 o'clock

What you should aim for is the presentation of your material in a natural, pleasant way. Your experience will be, though, that what sounds natural in everyday speech sounds affected and unpleasant on the air. Announcing, even in a straightforward situation like a newscast is a little like acting; it takes some artificiality to sound natural. All you have to go on is your personality, as reflected in your voice. Here are a few hints on how to make your incredible personality project over the air.

Unhappily we're not all perfect gentlemen, salesmen, and irresistible to Smithies, little old ladies in Belchertown, and curmudgeon professors emeriti. Luckily, there are some tricks and techniques which help the newcomer and old hand alike. This handbook will give you some of the hints and some of the material to practice on.

1) First and foremost--pace! And the word usually is--slow. The hardest words and phrases aren't impossible when you take them one at a time. If you think you're speaking at a normal speed, slow it down just a little. ~~Try it slow and easy--and sound like you went around saying "Peter Piper picked a peck of pickled peppers" all the time.~~ Matter of fact, it might be a good idea. Try these for size: first, at what you think is normal speed, and then just a little slower:

1) She sells sea shells by the sea shore.
2) Wobbly Will wheeled and dealed while wondering why--what was it all about?
~~3) You yellow yarrow-seed, you!~~
3 ~~4)~~ Toy boat. (repeat 5 or 6 times)
4 ~~5)~~ Slippery, slobbery, slimey, and slushy, moaning, mimicking, monstrously maniacal--the gibbering gibbon glared, gnashed its teeth, and vanished,
~~6) U.V.W.X.Y.Z.~~
~~7)~~ Steve seeks second spot for second consecutive semester.

With practice, of course, you can say any one of these phrases at any speed you choose. But when you're ad-libbing, there's no time to rehearse. Try this:

> Ad-lib for one minute about your immediate surroundings--describe them in glowing technicolor. Make it exactly 60 seconds.

That isn't too hard, but I'll bet you did one of the following:

1. Groped for a color, and said "uh-" while groping.
2. Tripped over a phrase because you were going too fast.
3. Speeded up at the end when you realized your time was up.

Now try it again--for 60 seconds describe Johnson Chapel. Only this time try it slow, anticipate your closing time and reach it gracefully. And above all, don't say "uh-". When you're not sure what to say, say nothing. (But not on the air) Then, when you know where you're going, open your mouth again.

If you can now ad-lib without "uh-"s and work your way carefully through a difficult sentence, congratulations. Now concentrate on a couple of other things.

Like, for instance, pronounciation. Nothing sounds worse than sloppy speech. Whether you're doing a show which is yours, or a newscast or other standard operation such as a station ID, if you don't say it clearly, the audience won't get it. And if they don't get it, they turn you off. If there's a single rule to the game, it goes something like "Watch those terminal consonants." For instance--"fresh eggs" is two words ; not "fre-sheggs" or "fresheggs." WAMH is <u>not</u> pronounced "dubba-you" AMH, no matter who you hear say it. There's an <u>l</u> in that word without which the call letters sound bad. And while we're on the subject, the important thing about the call letters is not the W; that is expected. The unique thing is what follows, so give the AMH the emphasis.

¶ ~~And~~ One final ~~note~~ suggestion: Like most skills the only ~~way~~ to improve is to practice. Taping your shows ~~can be a great way to~~ is the best way to learn about how you can improve. In addition, you can ~~gather a~~ amass a tape collection which chronicles your favorite music through time. For most people, the ~~radio~~ show ~~on the radio~~ which plays the best music is their show. You can ~~listen~~ enjoy to it over and over. #

While on this enunciation bit -- it may sound all right to say some of the followingto your roommate or your date. But don't say them on the air.

NOT THIS	BUT THIS
Nooz	News
Toozdee	Tuesday
Tumorra	Two-mor-row
Tooned	Tuned
AWRIGHT!	All right (if you must)
Sattaday	Saturday
Lorjeff	Lord Jeff
Am-herst	Am'erst
Prob'ly	Probably
Agaynst	Agenst

You get the point. Every slur, missed syllable, and maimed consonant, sounds sloppy. On the other hand, over-emphasized, super-precise speech sounds over-nice and super-affected. Strike a medium-lean toward precision.

Briefly, on the subject of pronunciation --get it right. ~~In~~ a community like ours, there's always someone who knows the right way to say it, and who will not be amused or interested if you don't. Use a dictionary; check it with someone else; ~~use the UPI guide on pronounciation if you're still in doubt~~; if you ~~still~~ don't know how to say it, don't.

A word ~~from the announcer's point about~~ about technique with the equipment: ~~technical equipment.~~ You're doing well on the board when you forget about it and the audience does, too. The board is a tool; a means. Play it like an instrument--find out what you can do with it; but when you're on the air, make sure you only do what you know how to do. The audience should be unaware that there's anything at all between them, you, and the music. Thus, talking about trouble with a turntable is ~~both~~ puzzling ~~and distracting~~; improper use of a microphone can remind the audience that there is a mike there at all. ~~Don't be guilty of either.~~

About ad-libbing--there are two kinds. One happens within a show--brief chatter within a DJ format, transition squibs on a newscast, introductions to classical music. This can be as varied and as personal as the show itself. It's up to you. But when the show is over, so are you. If there are a few seconds to kill before the clock reads straight up, make it impersonal: "We" invite the listeners to stay tuned, not "I"; We give promos for upcoming shows and special spots; we read public service copy. Tell what time it is, the temperature, even the complete forecast if it's available. But whatever you do, it should speak for the station as a whole, not Johnny Jeff. Keep it formal, but stay loose. Don't choke up in that cummerbund.

Now some material for you to practice on. If you master this but think you still fall somewhat short of Rodger Mudd or Allison Steele, read anything out loud. Just keep in mind the points made here. And if it all seems important, then pick a good network announcer and imitate him. Yes, I said imitate. Don't worry about developing your own style yet; get the basics down first. This final hint: nothing helps you sound better and more relaxed than the well placed smile. Even if you feel like an ass, grin into that mike for all you're worth while talking. So help me, it works! Now for practice...

Feel free to come down to the station and get some used UPI copy to practice with.

CONTROLLING YOUR LEVELS PROPERLY

The levels or the 'volume' at which you broadcast are very important. If you have your levels set too high, called 'over-modulation', the sound will be distorted and the signal can splatter causing interference. Having the levels too low, 'undermodulation' results in too weak a signal. When a receiver tries to compensate for this weak signal it lands up amplifying both the signal and the noise. This results in shitty sound. To check the levels, look at the two VU meters ~~(there are two~~ on the mix board ~~and three~~ on the panel to the immediate right of the cart rack; that is, above ~~cart machine 1~~). Pay attention only to the board VU meters; ~~the other set, the modulation meters, reads the strength of the actual broadcast signal, which is controlled by an automatic booster-limiter called "Audimax." You need only control the levels on the master mix board, where most distortion occurs.~~ Each meter has a gradiated dial with the numbers over 100(%) in red. The levels (the height of the needles on the meters) should always peak at about 100%. If the levels are too high or too low, slowly turn ~~be as high as possible without going into the red often--usually that means about 80%. If the levels aren't high enough, turn up~~ the volume on the pot until the meters are peaking at about ~~read between 80% and~~ 100%.

~~Every~~ Every sound has its highs and lows and the highs create peaks. Thus, sometimes a light labeled "peak flasher" next to the modulation meters will flash; this means that the music has hit a peak. As long as this doesn't happen constantly and the flash lasts only a few seconds, the levels are fine. You should always keep one eye on the board levels, especially when the peak light flashes, so that any necessary adjustments can be made.

The proper volume for records (turntables) is usually

between 12 and 14, or around 1 o'clock. Some records start out very quietly and need to be set at 14 to begin with; later the volume can be decreased. Always decrease the volume gradually or the music will have a blurred sound. The cart machines are usually played at a volume of about 10 to 12; you need to look at the meters when you start a cart to set the levels properly, But the volume will remain relatively stable throughout the PSA or song. A word of caution: be wary of playing around too much with pot volumes during a song or PSA. Volume changes are highly noticeable, and the "Audimax" OPTIMOD does a good job of stabilizing the broadcast signal's volume anyway. Songs have their highs and lows, as we've said, and they're meant to be there, since music tends to vary between loud and soft without maintaining perfectly stable loudness. So much for saying everything twice. In essence short, don't touch too much; just make sure the segues have constant volume between songs. Keeping the meters mostly out of the red, however, is vital Keeping the meters out of the red, however, is vital.

When you are on mic the volume should be set at the loudness best for you (all the way up, at about 4 o'clock for most jocks*), so discover what is right for you and keep the volume at that level each time. See the mic technique section for more information.

* USUALLY ABOUT 18

The Emergency Broadcast System

If you hear a strange voice coming ~~over the~~ from the equipment to the right of the mixing board in MCR, there is either a dire emergency or we are receiving an EBS test to ascertain that ~~the~~ machine still works. The transmission is from WFCR; our receiver was activated when they sent their tone. In any case, determine if it is a test or an emergency and follow the directions posted in MCR. They should be similar to these:

THE EMERGENCY BROADCAST SYSTEM

(put instructions in here and above clock)

The emergency broadcast system is a voluntary program designed to inform the listeners that we are about to be blown up, tidal waved, autoclaved, pesticided, stampeded?, oh you get the point. In any case there are two possibilities a test of the system and an actual emergency. For either case you will first become aware of the test when you hear a strange voice in the studio, emanating from a little speaker on a piece of equipment mounted above the remote control panel. This is WFCR's transmission; our receiver was activated when they sent their tone. To confirm whatever you hear you may wish to run to the teletype machine and see what's spewing forth. Lots of bells ringing etc. may mean trouble.

In any case as soon as you have established whether you are dealing with a test or a reality, grab the piece of paper that is kept above the wall clock. Read the appropriate directions and carry them out.

After it is all over (hopefully for the better) log the following:

(in the comments section) EBS TEST RECEIVED 12:34 pm
EBS TEST AIRED 12:36 pm

If there was an actual emergency notification be sure to save all of the material which came off the teletype-- it must be filed away in our records.

If there is an actual emergency, do what you should but also get in touch with as important an E-board member as possible.

3) Just Before they are going on the air, make sure the white button ~~above~~ for channel 2 labelled "News Room" is depressed. Flip the toggle switch above pot 2 to "P," which will shut off the speaker in the news room and hopefully clue them to hush. When you turn ~~the~~ pot 2 up (to 4 o'clock), ~~they~~ whatever they say will go over the air. Cue them in an obvious way at the moment you want them to start.

4) Prepare for when they will need you again. If you will be playing an album or CART, get it cued up. Pay attention to the program. If something goes wrong you might have to save them. And be ready for their ~~end~~ conclusion, so there isn't dead air or horrible ad-libbing.

5) As soon as possible after they're done turn down the pot and flip the toggle switch back to the middle. Often people in A-studio forget to stay quiet - you don't want their jabbering over your song.

AIRING NEWS/SPORTS SHOWS FROM ~~THE OTHER STUDIOS~~ A STUDIO

Typically all live news & sportscasts quizzes will take place from A studio, the little room off MCR. ~~However, when we do interviews from B stu-~~ The procedure for airing these is simple, directly paralleling the procedure for speaking into the microphone in MCR. ~~dio the same principles apply. One simply has to use different swi-~~ Use this procedure: ~~tches which correspond to the mike inputs used.~~

All around the studios of WAMH are a series of microphone inputs. These are coded with a letter and a number (i.e. B2) The letter is the studio of origin and the numbers differentiate the different mike jacks in that studio. The first thing to do whenever someone is going to use one of these lines is to determine which mike jack they are plugged into. For standard news& sports it will ~~either be A1 or A2. Then follow the following procedure:~~

1) Decide when these people are going on. Scheduled news and sportscasts should begin ON TIME.

2) Discuss any special technicalities of the show (which carts should be played when etc.)

3) When you are ready to begin, look on the left side of the board. Above the POTS on this side are the letters corresponding to the different MIKE inputs. Push the switch above the appropriate POT to the proper side. (Each switch can control 2 different inputs; you have to tell it which one it's doing by flipping the switch).

4) If there is an intro cart for the program use it. If not make the transistion as you see fit. You must, however, follow the style described in the news section for all news programming.

5) Before you want them to go on, flip the other toggle switch to the left. This will turn the "On The Air" light on which will hopefully get the newscaster(s) to shut up. Then bring up the POT to 17-18. Make adjustments for proper levels. DO NOT bring up the POT and then flip this switch-this will make a popping sound.

6) Pay close attention to the programming, especially if they will be going to CARTS during the show. Make sure that the CARTS are loaded properly, their POTS are up and you have them in the right order. Your finger should be on the button ready to start them up. THERE SHOULD BE NO DEAD AIR between the live and prerecorded sections of the news.

7) Remember to turn the people off when they are done. Often these people have a tendency to forget to stay quiet ; turn them off quickly and remember to remind them before the show that they should wait quietly until the light goes off.

newscaster doesn't have to and this out-cue should always be like this:

"..... so and so, WAMH news"

This out-cue is called a standard out-cue and is abbreviated s.o.q.

Here are sample labels and leads for voicers and wraps--which are really the same thing.

Label:

12/7 3p SANDS: LA CAUSA GIVEN CULTURAL CENTER : 53 soq

Lead: 12/7 3p SANDS--la causa given cultural center

LA CAUSA HAS ACCEPTED AMHERST COLLEGE'S OFFER OF 108 FAYERWEATHER AS THE SITE OF ITS NEW CULTURAL CENTER. WAMH REPORTER KATHY SANDS HAS DETAILS...

:53 soq

Final Notes: No actuality should be over 40 seconds long (the typed portion), no voicer should be over 40 seconds, and no wrap should be over 70 seconds. The reason is that news reports on the radio must be brief and to the point so that the listener does not lose interest. If we want to do an in-depth report, we can put it on at another time. If a reporter has a lot of information about a story, he/she can do different versions of the same story, coming at it from a different angle, and these reports can be played at different newscasts.

Tape quality is important, so reporters should make sure the quality is good before turning in a report--however, the final on-air "say" must go with the newscaster, since it is his/her show. However, newscasters must realize how difficult it is to do a taped report and so I would encourage them to play them if possible.

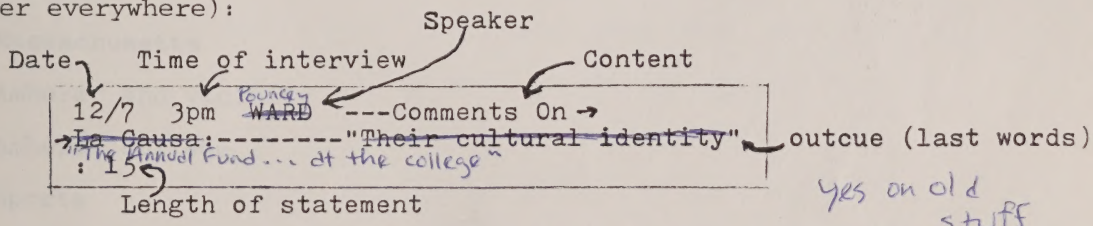
12/7 3p ~~WARD--COMMENTS ON LA CAUSA~~ Pouncey- comments on ~~Amherst Fund~~ La Causa

EARLY TUESDAY, AMHERST COLLEGE PRESIDENT ~~WARD~~ Pouncey
ANNOUNCED THAT THE COLLEGE AND LA CAUSA, THE AMHERST
COLLEGE LATINO GROUP, HAD REACHED AN AGREEMENT ON
LEAD THE LOCATION OF A CULTURAL CENTER FOR THE GROUP.
WARD TOLD WAMH NEWS WHY THE COLLEGE AGREED TO
PROVIDE SPACE FOR THE CULTURAL CENTER...
"La causa was...cultural identies." :15
THE NEW CENTER WILL BE LOCATED IN 108 FAYERWEATHER
TAG ON THE AMHERST COLLEGE CAMPUS. LA CAUSA WILL MOVE
INTO THE ROOM AS SOON AS IT IS REMODELED.

A few words about this example: Note that it contains all the information that the cart label does. It should be typed--the part to be read by the newscaster should be in all capital letters while the other information should be in all small letters. Note that Tuesday is used to refer to the day instead of yesterday, today, or tomorrow since those three words can date the report and make it unusuable the next day (should we want to do so). Notice that in between the lead and the tag the first and last words of the cart are written (in-cue and out-cue). This is so the newscaster can listen for the last words of the cart and come in without hesitation.

Basically, a wrap is an actuality in which the reporter reads both the leader and the tag onto the cart and the actuality is sandwiched in between. The newscaster must still be provided with a lead to read so he/she can introduce the tape (and of course a label should be made for the cart). Now when a reporter is speaking on the cart, he/she must close the cart so that the

somebody--say President ~~Ward~~ Bouncey on ~~La Causa.~~ the Annual Fund Now let's say our reporter asked some particularly brilliant questions--and when he/she plays back the tape, he/she hears President ~~Ward~~ Bouncey say: ~~"La Causa was given the cultural center because Amherst College believes that ethnic groups should be able to express their cultural identities."~~ "The Annual Fund is essential for properly compensating the high level of the faculty here at the college." yes on old thing) Well, our reporter decides that this particular quote is 1) important, 2) concise, and 3) airworthy, so using studio C magic he/she takes it off his/her tape recorder and puts it on cart. He/she then labels the cart as follows (using the little cart labels that we have all over everywhere):



A TYPICAL ACTUALITY CART LABEL

Why make the labels this way? Because: The newscaster may never see the reporter who made the cart and so he/she has to be able to find out what it's all about just by looking. So labels contain the date, the time (the cart was made), the speaker on the cart, a brief summary of what the cart is about (2 or 3 words), the "out-cue," and the time of the cart.

Now the cart alone is worthless to the newscaster since it must be introduced, so our reporter must provide an intro (a lead) and an outro (a tag) for the cart. The following is an example of a suggested lead for an actuality:

So why should we be any different? Let's have each of our people think up their own closing.

Content: Since we are going to be covering Amherst College news--we'll put it last in the newscast. The theory behind ordering stories is this: the order of appearance of stories should be governed by what type of story it is. Types of stories are: 1) Amherst College, 2) Amherst and vicinity, 3) Massachusetts, 4) National, 5) International, 6) Sports, 7) Weather.

The stories should usually be ordered as follows:

1) International
2) National
3) Massachusetts
4) Amherst and vicinity
5) Amherst College
6) Sports
7) Weather

However this ordering is flexible; if the national news seems more important than the international, then their positions should be switched and so on for any other of the other types of stories. But by generally putting related stories together, we give the newscasts continuity.

Taped Reports: There are three kinds of taped reports: "Voicers," "Actualities," and "Wraps" ("Wrap-arounds").

A "voicer" is a report of an event on tape as told by our reporters. An "actuality" is a piece of tape containing the voice of a newsmaker saying something. A "wrap" is a voicer with an actuality inside. For our purposes, actualities are the most valuable followed by wraps and voicers, so let me explain first how an actuality is put together.

The reporter with tape recorder in hand goes and interviews

WAMH NEWSCASTS-A DISCJOCKEY's PERSPECTIVE DELETE

(It is essential that you familiarize yourself with the procedures involved in performing a good tight newscast)

Other parts of our style manual have already talked about speaking English; that is, how to speak over a microphone on the air. Delivery, unfortunately, is the biggest problem in radio news, and that's why most newscasters and reporters are idiots with pleasant voices. A good delivery is acquired by practice--the more you do it the better you'll get.

Pre-opening: At 15 minutes prior to the newscast, the DJ should say something like: "We'll have news with 'so and so' at X o'clock and they tell me they'll have details on the attack of the Giant Ants on the World Trade Centers." The lead story information should be provided by the newscaster.

Opening: At the top of the hour (of news) the transfer from DJ to news should go something like this (to avoid repitition of name, time, and station ID, say only what is written here) :

DJ: "This is WAMH in Amherst. It's X o'clock, time for the news."
Newscaster: "Good-evening, I am 'so and so,' and at the top of the news tonight (today, this hour)..."
and if we have two newscasters:
NewscasterA: "Good evening, I'm so and so..."
Newscaster B: "...and I'm sew and sew, and at the top of the news tonight..."

Closings: In newscasting, newscasters always have individualized closings:

Cronkite: "and that's the way it is..."
Chancellor: "Good-night from NBC news..."

A BRIEF DESCRIPTION OF THE STATION'S ORGANIZATION

The primary body responsible for running WAMH is the executive board, composed of thirteen members. See the constitution for a complete description of their duties. There are many other jobs that need to be performed at the station. These have traditionally been carried out by various people both on and off the E-Board. Some of these jobs are:

PSA Coordinator: This person(s) is in charge of preparing the 'blue book' which contains all scripted PSA's and X-Plugs. This is typically done by reading all of the announcements that come to the station, selecting the important ones and writing them up. There is the opportunity to actively solicit public affairs information from the community if one desires to do it.

PSA Scheduler: This person(s) is responsible for scheduling the times that the PSA's should be played. It requires a sensitivity to the different programs and audiences that are involved during different parts of the day.

Engineers: The is a constant need for people who have hte ability to fix both the electronic and physical aspects of the station. If you are interested or know of people who might be please have them contact the General Manager.

Record Sorters: For some reason people at Amherst seem incapable of handling difficult activities like alphabetizing. Granted that this is not the most exciting work, but if everybody who worked at the station gave ½ hour per month we would be able to find all of the records!

Audiofeed Preparators: WAMH uses audiofeeds in its Newscasts. These feeds are received each morning by telephone . The job involves: a) Calling the audiofeed and putting the feed on reel to reel tape, B) Transferring each story to a cart, and c) Writing intros and outros for each story. Interested persons should contact the News Director.

Reporters: The News department is always looking for people interested in researching and producing stories on local and college news. Interested? Contact the News Director!

There are many other jobs at the station that are constantly waiting for someone to do them. If you feel like getting involved just ask an E-Board member, they will find you an exciting project!

REPRESENTATION: The majority of people working at WAMH are collectively known as staff. There are 3 Staff Representatives on the e-board who were elected by you to serve you. Tell them your views! Remeber E-board meetings are every week. You are encouraged to attend and participate.

STATION SECURITY: There are many people who work at WAMH and don't know each other. Therefore it is often difficult to know whether someone belongs in the studios or not. There is an easy solution--politely ask them. At worst you will make a new acquaintance, at best you might be preventing a crime or damage. If you ever see anything suspicious or find unlocked doors, please contact an E-Board member immediately. Station security is everybody's business-- help keep your station safe and secure.

1982
1982
JAN 1 1983
SEP 1 1983
JAN 3 1984
SEP 7 1984

training: segues
record cleaning
pot levels
record, CART, cassette, RtoR cueing
album filing
choosing new albums, ~~select~~ how albums are permanently filed
getting to shows early
where different kinds of albums are

where can we use instructions posted?